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as we should demand from a settled management. The shortcomings in certain scenic effects must be overlooked for the same reason, although we should have supposed that the scenery and properties previously used would have been at the disposal of the present incumbent.

The matinee given by the Grau Opera Company on Saturday last, at the Academy, was very numerously attended. A change of performance was necessitated by the sickness of Mme Noel Guidi, so three acts of "Traviata" were substituted for "Ernani," with Mme. Boschetti as Violetti. We have noticed her rendering of this character before, and on this occasion she displayed the same excellences in a larger degree than distinguished her performance then. The same may be said of Signors Anastasi and Orlandini.

The third act of "Faust" concluded the performance. It afforded us another opportunity of witnessing the beautiful interpretation of the character of Marguerite by Mme. Boschetti. It was as charming as ever, and met with the warmest appreciation. Anastasi sang deliciously, and Milleri delighted all by his artistic singing and splendid voice.

#### CONCERTS.

##### THEODORE THOMAS'S LAST GRAND CONCERT.

The last concert of Mr. Thomas's series took place at Irving Hall, on Monday evening. We were glad to see so large an audience present, for Mr. Thomas has certainly deserved well of the public, and should meet with a warm and liberal patronage.

The concert opened with the Festival Overture, "A safe stronghold our God is still," for orchestra, chorus and organ, by Nicolai. We heard this performed for the first time at the great Boston Festival, last year, by a chorus of 700 voices, an orchestra of over a hundred, supported by the great Boston organ. The effect then was stupendously great, and we did not expect to hear it matched under the circumstances here, but we are able to say that it was fully equal in proportion to the numbers employed. The chorus of the Mendelssohn Union, was strong, prompt and effective, and the ensemble was really grand and complete.

The first appearance of a young artist is always fraught with painful interest. He has arrived at that point, after years of patient labor, which is to decide, or at least strongly influence his future career, and the issue to him is one of inconceivable importance. There is much to militate against the full development of his powers—a strange audience, the nervousness consequent upon a first appearance, and the fears of adverse outside influences, all tending to prejudice his chances of success. Mr. Carlyle Petersilea, the pianist on this occasion, an American, we believe, and just returned from his studies in Germany, had to face these conditions, and the difficulties of Henselt's Concerto in F Minor. Mr. Petersilea has evidently studied well and earnestly, for he presents a large degree of execution and a technique of no mean excellence. He interpreted the Concerto in a refined and intelligent manner. His reading of it was not broad nor very marked in character, but there were flashes of sentiment and passion in his performance, expressed in so graceful and earnest a

manner, that satisfied us he had more mastery in his art than he could then control. He had not well calculated the character of the piano he played upon, which resulted in an appearance of thumping in all enforced notes or passages of power for the left hand—the bass being far too strong for the sounding capacity of the tenor and treble. This was a case of miscalculation, and no indication of his general style. His playing of Liszt's "Erliking" did not please us; it was not clearly nor emphatically presented, but he played Chopin's "Berceuse" in a most chaste and beautiful manner. His interpretation was full of sentiment and refinement, and his execution clear, delicate and tender. This composition has rarely been better executed in this city. Mr. Petersilea will, we believe, prove a welcome addition to our solo pianists, which will assuredly be made manifest in his future performances.

The music of "Egmont," which is so grandly characteristic of the genius of Beethoven, was very finely given by the orchestra, but the reading of the poem by Miss Rose Eyttinge was tedious in the extreme. The lady reads very smoothly and pronounces very distinctly, but her delivery is totally lacking in passion, emphasis and expression. The march and chorus from Beethoven's "Ruins of Athens" was also finely performed by the orchestra, and the Mendelssohn Union executed the chorus with admirable precision and effect.

Miss Brainerd sang the solos in "Egmont," and Mozart's grand aria, "Non temer amato bene," in an artistic and most acceptable manner.

The concluding chorus, Handel's "Hallelujah," was only moderately well performed; the points were not taken up firmly, and there was a certain unsteadiness which took from its solidity and dignity.

If we cannot congratulate Mr. Theodore Thomas upon the monetary success of his Symphony Soirees, although we know nothing to the contrary; we very sincerely thank him for the fine concerts which he gave at considerable risk and great personal sacrifice and labor. He presented novelties, some of which, though in our judgment not good music, from its European reputation deserved a trial, while the rest was good and pleasant to hear. He made his concerts well worthy the patronage of the public, and has established them on a firm basis, so that we may hope for a brilliant subscription list for next season.

##### DR. CUTLER'S CHORAL FESTIVALS.

The experiment of Choral Festivals was first tried by Dr. Cutler at Trinity Church last year. The plan was designed by Dr. Cutler in all its details. He wrote the lecture relating to the Cathedrals of England, and the Cathedral services, and selected the music, illustrating the discourse, to be sung exclusively by male voices, boys and men. Two of these Festivals were given with brilliant success. Encouraged by this success Dr. Cutler determined to train a large choir of boys' voices, and to repeat the Choral Festivals this year at Irving Hall. The first was given on Tuesday, the second on Thursday, and the third, a matinee, on Saturday of last week.

The Lecture is somewhat discursive and general; its interest would be greatly heightened if it contained more detailed information of the subjects to which it alludes. One anachronism occurred in the music which is supposed to be of the several dates mentioned in the Lecture, where he gives a composition by a living composer, Dr. Turle, to illustrate the music of a very remote date. Dr. Cutler read

the Lecture very distinctly, but he lacks variety of intonation to lighten the text and impart interest.

The choir, consisting of fifty boys and fifty men, contains some splendid voices; we should judge that all are good, for the ensemble throughout was most excellent. The most beautiful and effective chorus was from Handel's "Sampson," "Round about the Starry Throne." This chorus was most perfectly sung; in all points of light and shade, precision and delicacy, it could hardly be excelled, and was enthusiastically received. The "Angel Trio," from Mendelssohn's "Elijah," was sung tastefully and effectively by Masters Toedt, Raeburn, and Grandin. Their voices blended beautifully, and their intonation was perfect. It was very pleasant to hear this lovely trio so charmingly interpreted. That fine old canon "Non Nobis Domine," though correctly sung, was very much lacking in color, and was by no means improved by being accompanied. The performance of the other selections on the programme gave evidence of careful study, and was altogether unexceptionable.

Master Toedt, the principal boy singer, has a beautiful and well cultivated voice, and sings with remarkable taste and expression. His singing of Mendelssohn's great aria, "Hear ye, Israel," was distinguished by rare intelligence. We could hardly have expected such grace, expression, and conception from one so young. He certainly possesses fine musical instinct to a greater degree than any of the boy singers we have yet heard. With care he can be made something remarkable. The only danger is too much petting and flattery, to which all youthful prodigies are subjected.

The whole scene from "Elijah," "The Season of Drought," with solos and chorus, closed the performance. This wonderfully dramatic scene was, chorally, a great success. Mr. Aiken sang the impressive solos of "Elijah" in a correct but chillingly cold manner. Neither his delivery nor his pronunciation was good. The chorus singing of this whole scene was admirable in the extreme. Each movement was given with remarkable accuracy, and in point of effect we have never heard finer choral singing. The pianissimos, the fortissimos, and crescendos were produced with extraordinary color, and were really magical in their brilliant contrasts.

Mr. George W. Morgan conducted, and it is but just to say that he filled his position most ably. His leading was prompt and spirited, and guided by a clear judgment which produced the admirable choral results which we have described. Dr. Cutler presided at the organ, and has greatly added to his reputation by these performances. He has proved himself an acute and able trainer, and a musician of fine taste and judgment. The three concerts have proved a great success, the two last especially, which attracted crowded and brilliant audiences. We hope that Dr. Cutler will give us similar concerts in the Fall. We understand that Dr. Cutler will give these Choral Festivals in various towns in the New England States during the next month.

##### COMPLIMENTARY CONCERT TO MISS RICE.

This concert was given at the Brooklyn Academy of Music, and proved the great popularity Miss Rice enjoys with the most refined and music appreciating public of that city. Miss Florence A. Rice came here recently from Michigan, where she was highly estimated for the beautiful voice and brilliant execution she displayed there in concerts. Coming

to Brooklyn, she immediately obtained a cordial approval, when heard at Dr. Cuyler's church and in private circles.

As she appeared on this occasion, she instantly prepossessed that vast audience by her remarkably attractive face and pleasing expression when singing, and much enthusiasm was expressed after she had revealed a mezzo soprano voice inclining to contralto, large in compass and tone, and of smooth, rich quality. Report had not exaggerated her praise, and whether in Mercadante's cavatina "Ah, s'estinto," Hay's "Evangeline," or Rossini's duet "Giorno d'orrore" she justified the enthusiastic reception which her efforts met with.

Mrs. Marie Abbot evidently had not recovered from recent severe illness, and therefore was not amenable to critical observation. Mrs. Rogers has a sweet, pure soprano, not very full or flexible, yet sufficient to make the song, "I've brought Thee an Ivy Leaf" very acceptable. Messrs. Castle and Campbell sang their familiar songs, as usual, well.

Mme Eugenie de Roode Rice, a graduate with gold medal after six years' study, in Le Conservatoire, Paris, made her debut in this country under quite unfavorable circumstances.

She is young and timid, unused to performing before such audiences as that confronting her on this occasion.

She did not therefore, justify completely, the high estimate formed of her ability as a pianist, by those who heard her play at rehearsal, when she elicited high praise from severe judges of pianism. There was, however, convincing evidence that she is really the artist which Le Conservatoire accredited.

When she recovers her fortitude, and acquires professional *elan*, we predict that Mme. Rice will receive commendation from musicians and cultivated amateurs who can judge fairly of pianism. The concert was a grand success for Miss Florence Rice, and we hear already that New York choir leaders are bent upon adding her voice to their vocal attractions, even though she is now engaged in a church at Williamsburg, with compensation larger than any contralto receives here.

#### BENEFIT CONCERT OF MR. C. BUSCH.

The concert given on Saturday evening at Irving Hall, for the benefit of Mr. C. Busch, concert agent, who has been suffering for many months from a severe illness, was, we are sorry to say, but very slimly attended. The artists who performed, generously volunteered their services. To engage them would cost at least \$500, and yet the united attraction of Miss Zelda Harrison, Miss Fanny Stockton, Messrs. S. B. Mills, R. Goldbeck, R. Heller, Signor Ardavani, Theodore Thomas, G. W. Morgan and G. W. Colby, with the addition of the plea of charity, would not draw \$100 to the Hall on Saturday evening.

The concert was a very excellent one. Miss Harrison sang beautifully. It was pleasant to hear her sweet, pure voice, and to observe her clear, distinct enunciation of the language, not a word being slighted. She well merited the hearty encore she received. Signor Ardavani did not appear, though we saw him in excellent health in the lobby of the Academy at the Matinee—Why did he break his faith with the public?—but Mr. J. R. Thomas more than compensated for his absence, by singing in his place, in his usually masterly manner. Messrs. Thomas and Mills played the andante and variations and finale of Beethoven's concert in a masterly manner, and Mr. Robert Goldbeck played finely De Meyer with marked character, delicacy, force and precision. Mr. Morgan

never played more brilliantly and effectively. Miss Fanny Stockton, we regret to say, travestied very broadly, that hackneyed Scena, "O, Mio Fernando." Her style is insufferably bad, and her voice is both nasal and guttural, having evidently been very ill-used in study since we last heard her. Her exaggeration was entirely contrary to good taste. Miss Stockton is evidently on the wrong path. Her voice requires a thorough remodelling; it is incorrectly produced, and its registers are not blended. With such material for a voice, and the impulse which she evidences, a much more artistic and profitable result could be achieved. Mr. Robert Heller, though announced, did not make his appearance.

#### LOUIS DACHAUER'S ANNUAL CONCERT AT DODSWORTH HALL.

This concert was attended by a most fashionable and intelligent public, who filled that Hall in brilliant array.

The beneficiary is organist at St. Ann's Church in Eighth Street, and is not only a good musician, but is endowed with exceeding taste and discrimination in selecting his music and the singers who perform it, generally, at his church. Senorina Poch was not very successful in Rossini's "La Serenata," sung with Signor Tamaro, or Verdi's "Bolero"—the latter being a poor rendering. In the quartet she acquitted herself much better. Mlle. Gomien pleased in Mercadante's "Donna Caritea"—which seems to be just now a pet with contralti—by her good voice and neat execution. Rossini's duet "Bella Imagi," was not as satisfactory, as Signor Remi lacks smoothness and refinement, forcing his voice constantly. Mr. Remi would appear to much better advantage if he would give his voice fair play, and produce his tones artistically. Messrs. Dachauer, Erck, Pecher and Lejeal played F. Liszt's grand march for two pianos—eight hands—and Ascher's "Andante et Allegro," in like style of performance, very creditably. We had not previously supposed Mr. Dachauer to be so good a pianist as he proved to be in those pieces, and the duet with Mme. Abel. Mme. Louisa Abel delighted that audience by her performance of Chopin's "Polonaise" and Liszt's "Spinnlied." Her share in Lysberg's duet was exceedingly well given, and she retired that evening laden with honor.

#### ENGLISH OPERA AT THE FRENCH THEATER.

The new French Theater, corner of Fourteenth Street and Sixth Avenue, is now completed, and will be opened to the public on the 28th of this month, with an English Opera Company. Among the artists announced as portion of the company, we find Miss Caroline Richings, Miss Zelda Harrison, Mr. Wm. Castle, and Mr. S. C. Campbell. Other names will be shortly announced, also that of the Conductor. The manager is, we believe, Mr. H. Draper. The first work to be given will be "Doctor of Alcantara," an opera buffo composed by Mr. Eichenberg of Boston. It is announced that it has been performed in that city over one hundred nights, and report speaks of it as a clever, melodious, and spirited work. It will be the first American Buffo opera performed upon any stage. We trust the experiment will prove a success, as in that case there will be a chance for our young and talented composers to get their compositions produced.

#### SIGNOR FOSSATI'S MATINEE.

This interesting and fashionable operatic ma-

tinee takes place to-day at Wallack's Theater. The programme is very attractive, and should through Wallack's Theatre to its utmost capacity.

#### "A SECOND DANIEL COME TO JUDGMENT."

The critic of the *Herald* is the cleverest of men, He has no need to hear a note, before he wields his pen. So if a lofty genius in its quaintest flight you'd trace, Just read his learned critiques on those things which don't take place!

MADAME PAREPA.—We understand that Madame Parepa will pay a second visit to this country in September. She will be accompanied by Signor Ferranti, buffo singer; Carl Rosa, violinist; Mr. Levy, cornet player; Mr. S. B. Mills is also engaged to accompany the troupe as solo pianist.

THE report which has gone abroad about the seating capacity of the Concert Hall proposed to be built by a pianoforte firm in this city is said to be greatly exaggerated. The seating capacity of the Hall, when built, instead of being between 2,500 and 3,000, will not, it is said, exceed 1,500 to 1,800 people.

#### MUSIC IN HARTFORD.

We have received the following communication from an old friend, and we thank him very much for his attention. The Director of the Beethoven Society, Mr. J. G. Barnett, we have known for years as a worthy gentleman and an accomplished musician. The direction of the Society is in able and competent hands.

We say to our friends around the country, that we shall be happy to hear from them on Musical and Art matters, for we know that there are great nurseries of art rising up around us, and we desire to chronicle their movements, for we have a profound interest in their welfare and progression.

HARTFORD, May 12, 1866.

HENRY C. WATSON, Esq.,

DEAR SIR: I take the liberty of a subscriber, and as a "friend of the family," to drop you a few lines concerning an event which has just "culminated" in this enterprising city, and which I know will be of interest to you, and hope will receive a first-class notice in your first-class journal, as it very well deserves.

Together with this I mail you a copy of the *Hartford Post*, and one of the *Evening Press*, containing notices of a concert given by the "Beethoven Society," of this city.

The Society performs every Christmas, in fine style, "The Messiah," and in the repertoire of works rendered in a befitting manner, are Haydn's "Passions," music, Mendelssohn's "Hymn of Praise," "Elijah," "The Creation," "The Seasons," "St. Cecilia's Day," "Oberon," besides many choruses from various operas, and many concerted pieces of less importance.

The Society was organized in September, 1858, and it has not been without much patient, earnest labor that the taste of the community has been brought up to appreciate works of the high order given by the Society.

The officers are—Chas. B. Canfield, President; Theo. Lyman, Vice President; W. H. Hills, Secretary; Thos. Birch, Treasurer; J. G. Barnett, Conductor; W. J. Babcock, Organist.